



## Resilience through Rituals

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# Resilience through Rituals

**UENO Toshiya**

—Abstract

This paper intends to survey the conceptual frameworks which deal with the scene of Electronic Dance Music (ECDM) by addressing some ethnographic topics. First, the concept of ‘resilience’ drawn from physics and engineering or the recent current of psychology is raised in order to analyze the scene of techno party instead of the notion of ‘resistance’ posited by Birmingham School in the context of Cultural Studies. Second, this essay examines with the applicability of some concepts borrowed from the philosophy by Deleuze and Guattari for the same purpose. Third, the notion of ‘generic’ is posited as the crucial moment for the formation of genres in the techno music and the specificity of position of DJs as the generic intellectual.

This essay is written as a sort of supplement of my book, *Urban Tribal Studies* (2005), and its complementary paper entitled ‘Unlearning to Raver’ in *Postsubcultures Reader* (2003). Both style and method might be taken as too speculative if not ‘unnecessarily philosophical’ and indulging in abstract theoretical approaches. But I believe it shares something crucial to both theme and agenda of the coming book about techno music cultures. For what is at stake for me is to shape and give form to a mixture of discursive and factual, theoretical and empirical elements related as much as possible to our experience of techno. The correspondence between data and theory, ethnography and conceptualization will emerge retroactively as you read this short piece.

A techno party is an event. Then each techno party occurs each time as a singular event. The multiple deployment of ECDM genres (Electronic Dance Music) is always fragile, volatile, weak and ephemera, as recreational activities in consumer societies. This volatility consists as well in the effect of evanescent terms that mediate people (crowds, audiences, clubbers, tribes), technology (sound system, decorative installations, images of VJ effects) and artists. Taken as a daily routine, this activity might appear to be a strange agency that posits itself in a particular vanishing movement. All paraphernalia and equipments are dismantled and removed after one night of party (or a couple of days in the case of big festivals), all is melted into air in a moment. A party as a singular event thus crystallizes through quasi-secret practices camouflaged in underground scenes. Thus we should consider the initiatives of the party organizers as an attempt

and chance to push reason, as defining conventional consciousness, toward its limit, toward ‘an eclipse of reason’. The party is not conceived as an exemplary site of re-enchantment of the world. On the contrary, it must be interpreted as a potential actor of alter-disenchantment of the world, if not even of a repositioning of reason and rationalization as defined by the modern Enlightenment.

The techno party can certainly be understood as ‘the celebration of great void’.<sup>(1)</sup> How then can one articulate this void in terms of cultural-politics? This void is not merely an empty place expected to be filled in by the institutionalized regime. As is well known, democracy generally depends on the zero space, an empty place in which nothing can be inserted. Is this void somehow similar to the kernel of modern politics? Or does it point to completely new type of politics or, at least, a different horizon of sociality? The use of conventional clichés about the techno party such as TAZ (Temporary Autonomous Zone), a cultural enclave or coming (virtual) community, etc... is not sufficient to answer this question, even though these are adequate metaphors to articulate the party scene as such.

The party is an incomparable and un-substitutable reality that allows for the experiences of techno tribes. It simply takes place, not only as an existential singularity of personal life, but in the sense of a transition, a shift toward the other potentiality of a new paradigm from which it is no longer possible to think in the terms set by conventional paradigms.

In his *‘The Prison Notebook’*, Gramsci contends that the term party not only means a political group but also point at people or crowds functioning as a collective agency. The series of agencies such as the editorial office, the organization of pedagogy and community groups, etc... can also be envisioned as a ‘party’. In his discussion, Gramsci makes a crucial point, stressing the necessary comparison between a political party with a ‘party’ as a site of gathering.<sup>(2)</sup>

As is well known, for the last ten years, the lineage of postsubcultural studies has clarified that the notion of resistance through ritual by the CCCS (Center for Contemporary Cultural Studies) of Birmingham cannot readily be applied to the techno scene without important modifications and corrections. Then what is resistance in the context of a techno party? The series of terms related to conflicts such as class, gender, race, etc... used in the CCCS approach are crucial factors to analyze the scheme of ‘resistance’ in subcultures. But it seems futile to simply apply them from the scenes of ECDM, although this is possible in a certain extent.

Resistance is always related to power. Where power is of operative, some form of resistance is already at work, even in an embryonic form. Resistance is not a simple reaction or response to power; it is entirely part of its process of production. Yet this understanding of resistance, akin to Foucault’s understanding of power, does not do justice to the culture of the techno party. We need here another twist. The term resistance can also be understood as an electric resistance. As we know, the flow of electricity cannot be set without some electric resistivity and it necessitates parts of switching connection and electronic circuits. In this regard, one could consider the vital activity within techno party as a kind of resistance, apart from its political implication. If power is omnipresent and networked in the living world as a whole, then resistance is also ‘always already’ enmeshed in its micro-physics of power. This for sure makes it particularly difficult to define the effective range of resistance as such.

We could then posit the term ‘resilience’ as an alternative option to resistance. This term, like stress, originally comes from the field of physics and implies a force returning back to an initial condition after some physical distortion of loaded materials. There is then a recent trend in psychology to use this term in the sense of a capacity of recovery from, of resistance against, a given mental issues: trauma, PTSD, shock, depression and all kinds of stresses. However, given that, unlike psychiatry or psychology, resilience in the case of cultural phenomena does not have an initial or ‘healthy’ state, its implications must be modified. It is still of course insightful to apply the term to the analysis of techno cultures. Its antonym, ‘vulnerability’, is actually often used in anthropology or sociology and now re-applied to the interpretation of phenomena in popular cultures by Cultural Studies. Therefore this terminology seems to be not just a conceit but retains a real potential perspective that we will examine in the latter parts of this essay.

The position of DJs is sometimes compared with the one of the shaman. In recent sub-cultural studies, this analogy has already become commonplace. If, in an anti-war or anti-nuclear demonstration, one could feel a shamanistic vibe that is not combined with new age currents, then it could be possible to imagine a different model of (virtual) intellectual. For instance, insofar as rappers in the scene of Hip-Hop articulate the experience of oppression of their community and focus attention on the cause for resolving these issues within their music, they can be called ‘organic intellectuals’ in a Gramscian sense. In his influential book, *There ain't no Black in Union Jack*, Paul Gilroy also presents an interesting view on DJs or toasters as ‘organic intellectuals’.<sup>(3)</sup> He especially refers to some particular ways of talking, rapping and toasting in White Cockney dialects used by Black musicians and DJs. In studies of the techno party as well, the DJ as shaman is envisioned as an embodiment of organic intellectual. In other words, the DJ can be a sort of mediator and catalyzer of various tribes, from the (sub)cultural scene and politics to cut’n’mixing music and sounds. Sound effect generates singular affects and tribal vibes, which allows to radically transfigure terms such as intellectuals and party. The party is an assemblage of the various moments in which the double articulation between bodily pleasure and playfulness with symbol or codes (the non-discursive figuration including noise and sounds) can be directly engaged. It is also an assemblage composed of sounds, visual images and performative dancing.

Some drug use can also potentially allow crowds to become a hybrid body, between technological prosthetics and/or biological organism. The consumption of drugs in the techno scene is not to be reduced to a mere hedonistic or recreational use, because it is in fact comparable with shamanistic, ritualistic and festive practices in primitive societies and tribal cultures. At the same time, however we should understand that drug use as a bio-political experiment entirely part of contemporary society. While magicians and shamans consume hallucinogenic substances in order to navigate the mind of tribes and (supra-) natural environments, all our quasi-psychiatric formations are imposed on us as a specific ritual for the assimilation and confirmation by using various types of psychotropic substances such as Prozac. Drug is a pharmacological technology supplementing our ‘reality’ because it constitutes not only an integrative moment of the raving assemblage but also of our everyday life.

Our everyday life is surrounded by an infinite numbers of ‘apparatus’ that we all are

enforced to use. Without them, everyday life would simply cease to be. This is the case of the various gadgets of mobile communication, automatized surveillance and control of highways, monitoring of streets, tags for market segmentations in the net, all of which are at the same time entirely part of the mesh of techno environments. Yet in the techno party, an apparatus is no longer merely a nucleus of mediation or representation for ideology but rather subsumes and permeates our very life by becoming each time a specific affect and mode of thought. It is a complete irony that those devices become useful for underground techno party for deliverance and circulation of information of events though.

Techno tribes, or anybody who is not satisfied with the conformism of society and mass sensibility and has difficulties to identify with them, can then invent and generate an alternative typed machines and apparatus by exploring the various possible combinations of tools and equipments. Techno tribes can be ‘becoming machine’ with their own dancing affective body. All appendages of sound system (PA) for a sonic field such as mixers, turn tables, visual and lightning equipments, computers and electronic devices, enable us to start an exodus from consumer societies or ‘the society of spectacle’-if only temporarily-or allow for an occasion of withdrawing from/within. While modern human beings constantly disavow the fluctuation of presence between reality and technological means, primitive or tribal ones attempt to restore and control this very fluctuation by means of various ritualistic and magical practices. Shamans reject apparatus that transforms a failed reality into a possible (in any given language), and instead let open-ended the potential (or the virtual language not yet articulated) folded into a real event. This attempt, however, is neither to patch the apparatus up through bricolages for a ‘better social reality’, nor to celebrate the aesthetization of the self. Shamans are swerving and absorbing in an impersonal or ecstatic state. We could then argue that, in a sense, DJs and artists on the techno scene also undo the repetition of what shamans have practiced.

The multiplicity of expressive cultures does no longer require a charismatic individual leader or intellectual celebrity but rather rely on the anonymous process of virtual and ‘general intellect’ or ‘general will’<sup>(4)</sup> : DJs in the party, participants of carnival-styled rallies and manifestations, squatting, occupy movement, hacking (the group called Anonymous with the mask of Guy Fawkes!), wiki-leaks, street graffiti, collaboration of arts or performance, cooperation of entrepreneurs or activists (cooperation of brain cells), and perhaps collective writings in late modernity (Deleuze&Guattari, Tiquun or Invisible Committee, Adorno & Horkheimer....), editing zines, moderating blogsphere,etc.<sup>(5)</sup>

The same is true of the techno party scene, a site which liberates a potential of ‘general intellect’. In the techno party, every participant, DJs, VJs, decorators, sound engineers, jugglers and crowds, works and cooperates in/through ‘and’ in Deleuzian sense. It is possible to suppose an assemblage in which even a single individual becomes a group, crew, tribe and organization. What is important here is less working together than the singular way of working between the multiplicities that makes us, us. Locating oneself, living and co-working in ‘between’ are much more significant than elaborating an individual talent and potential skills. This should not be reduced to a mere celebration of artistic collaboration, corporate alliance, and groupware in general. What is at stake is a more radical modulator of molecular connec-

tions that proliferates in a series of conjunctions. For in the everyday life, even the most 'normalized' and conformist molar mode of co-operation can happen to assume a molecular process leading to an emission of deviant or freaky commitments and affective alliances.

Individuality is not merely a re/source of collaboration, cooperation and co-working but rather the result or effect of anonymous process of singularization of 'generic intellect'.<sup>(6)</sup> Each individual intelligence, each will and form of expression of participants in the techno party operates within a pre-individualistic process woven by the series of flows or streams of anonymity that, nevertheless, has always already appeared as/with multiple singularities. In other words, there is a kind of puzzle or mosaic process of multiple virtues and characters attached to each individuals during techno party. The mode of co-working in the techno party is embodied through a series of mutual helps, which however, is entirely distinct from modes of corporate business or social activities. It depends of course on the quality or policy of each party. Participants in the organization of the party, who often are core tribes and dancers in floors in the case of underground techno party, have each their own skills (administration, revenue accounting, electric implementation, manufacturing decorations and all appendages of party.....to be sure DJ practices) and weak points (careless postures, distracted behaviors, propensity to overdoses, crazy lazy-ness, slight paranoia, temporary depression or euphoria,etc). During the party, all those fragmentary individual life-parts (among organizers and volunteers) are recomposed and permuted in order to achieve the desired objective or a successful party. Singular skills and characteristics are strange (or queer) pieces of puzzle that come to coincide with one another for specific tasks. The process of collaboration itself plays a similar effect to practices of mutual collective therapy, in which participants can always learn something from each other and can 'unlearn' what they learned in their daily life or job firms.

In conceptual terms, this stream or flow of affects and intelligences engulfing our identity in the time of the party is mobilized, as if it treated us as a banal and rudimental part of a given collaboration. It is only when one loses one's own identity (as if identifying with some instances of collectivity) that one's own singularity can emerge. It is at the very moment when one strives to grapple with a task through work, something anybody can achieve in a singular stream of impersonal and anonymous procedure, that one's own singularity flashes up. In other words, it is only by thoroughly decomposing and dismantling into a status of moments of info-data operative in an electro-magnetic process of (a-)significance that we can weave a narrative that can edit a disorder or chaos of data opening onto another type of future order .

It is actually rare to see a moment of resistance in the contemporary techno party scene. But we can still see other types of vital activity, some forms of communication, negotiation and resilience. I will now discuss two cases to illustrate these points in the case of the present techno scene in Japan. These two remarks will hopefully help us understand better the idea of 'resilience through rituals'.

### Case 1

Dancing is not yet banned in Tokyo. Even the cultural and educational ministry of Japanese government recently decided to include a dance program in the curriculum of primary school education. Yet strangely enough, according to the Japanese law, dancing is only allowed in some restricted places, and all night dancing cannot occur officially. Because in

particular of the notorious law on control and improvement of amusement business (the law of entertainment business, *Fueiho* established in 1948), any dancing space must obtain an official license (the main room must be a minimum of 66 square meters at least, and the establishment must be closed at midnight or 1am). This is a very harsh regulation imposed on dance culture, and it honestly does not make any real sense. A couple of years ago, using this law as a pretext, the police completely wiped out the club scene of America Village in Osaka. The official reason given for the intervention was failure to hold a proper license, when it was clearly linked to a co-lateral project of construction of casino by the city authority. The same crisis is now going on in Tokyo under the brutal leadership of Ishihara (racist, fascist, sexist, populist politician, and ex-Tokyo metropolitan governor), in favor of neoliberal urban gentrification and the establishment of an over-securitized of control society.

Techno tribes who adopted usually an apolitical attitude began to engage in a counter-movement of revision of the regulation. For sure the regulation for dancing gatherings is a crucial issue for techno tribes. This initiative is not as radical as the counter-activism against CJA (Criminal Justice Act) in the UK. But it is still ongoing in various ways, including petition and generates positive vibes for the next step of the techno scene.

## Case2

On July 2009, a rather long solar eclipse (almost 6 minutes) was expected around the Tokara archipelago in Japan. For ‘eclipse chasers’ and other people interested in this phenomenon, the chase for total eclipses on the globe can imply a complete re-thinking of the living world. ‘Eclipse chasers’ are generally segmented into two different types, amateur astronomers and techno tribes. Some of the latter cluster had already decided early to seek the location for an open air techno event for the occasion of the eclipse in the Islands of Suwanose or Akuseki, sometimes through migrations. Through their activity they criticized and problematized the monopolistic occupation of the islands by corporate firms.

It was almost impossible to expect a similar capacity in Tokara to the sites where past events were organized on the occasion of a Total Eclipse around the world. No one can predict what would happen should large amounts of people visit these small isolated islands for the Eclipse (each island has 40~60 residents approximately). The Tokara authority then decided to make a contract with one large tourist agency to avoid undue disorder caused by the arrival of masses of visitors. Following this decision, a regulation was issued by local parliaments of Toshima village that prohibited to visit, land in and stay in these islands for ten days, just before and after the solar eclipse. In spite of these restrictions, some techno tribes from Tokyo, Osaka and Kyushyu attempted to have an open air party for the occasion of the total eclipse and created the open group called ‘the fête of the Sun and the Moon’.

They visited Tokara islands and gradually established a contact zone with local people through occasional workshops about native foods, traditions and fete-rituals, so as to facilitate the organization of the party. Soon they encountered some ex-hippies in Suwanose islands who created a commune named *Banyan Ashuram*. They realized then that numerous crucial personalities of the 1960’s such as Gary Snyder, a poet, ecologist, American Buddhist anarchist and anti-Vietnam war activist, who had his wedding ceremony with a Japanese wife and even lived there, or Nanao Sakaki, poet and hippy ecologist, had lived in this island. This



island also offered a secret asylum for a couple of deserters of US army, for Snyder was himself involved at the time with 'the civil alliance of anti-Vietnam war'. The counter-movement against the construction of an airport projected by YAMAHA was also based on their activity. The film '*Suwanose the Forth World*' directed by Keiichi Ueno, who was the translator of Andrew Weil and himself a doctor following a holistic medical method, was also screened in some cities in Japan in order to support them. In a particularly beautiful scene, one could hear Allen Ginsberg shouting 'I would no longer play Yamaha guitar!' After spending some time visiting these islands, the apolitical posture of young techno tribes engaged in this initiative changed radically. They were of course originally supportive of counter-cultures, if not from a leftist tendency. Criticism against the tourist industry under global neo-liberal capitalism, interest in local ecology and sustainability, and, last but not least, a singular desire for the techno party as such.....all those actions are implemented in the tactical or cultural politics of techno tribes.

The two cases presented above are concerned with the social aspects of resistance or resilience in subcultures. But in fact, it is also possible to see both moments of resistance and resilience in dancing and sounds within the scene as such.

Dancing constitutes itself as a reservoir of resistance in a large sense. Many philosophers from Nietzsche to Bakhtin and Bataille envisioned dancing as the coming mode of thought running against the grain of the Western lineage of philosophy. The frequent address to Victor Turner's conceptualizations such as *communitas*, liminoid and marginality, is understood to complement these notions. The masterpiece by Graham St John, entitled *Global Tribe ----- Technology, Sprituality and Psytrance* is a comprehensive work on the psy-trance psychedelic techno scene in which he repeats and applies Turner's models in his own argument.<sup>(7)</sup> In *The Post-Subcultures Reader*, my essay, 'Unlearning to Raver', posited some critical remarks on his thesis and I will here again propose another critical note from a different perspective.<sup>(8)</sup>

As many works have claimed, the notions of liminality, liminoid and *communitas* (as an anti-structure) are helpful for understanding and interpreting the techno party. A liminal reality is a kind of buffer zone and safety device to eschew, or encounter in a detour the chaos present in cultural or social experience. In this framework, the techno party is defined as a rite of passage through which participants go back and forth between order and disorder, cosmos and chaos. Even during Boom Festival, the big trance techno festival in Portugal, one of the sites with varied workshops is called 'Liminal Village'. It tells how much this series of notions is influential even for real participants and organizers of the scene. Even without any background in sociology, most of clubbers can understand the significance of this idea. Shaman, hippy, gypsy, juggler, clown, raver and DJ perhaps too, all these figures can enter this singular time-zone that embodies the dynamics of moving between different layers of the reality of life, the system structured and articulated in a given order and the anti-structure opening onto disorder. The techno party thus provides us with a passage to encounter and at the same time avoid the excessive impact of chaotic experience. However, both liminality and liminoid are still caught in a particular stop motion or snapshot, especially if invented and elaborated for describing the dynamics and vital activity.<sup>(9)</sup>

The techno party does give us an occasion to experience the struggle against and grap-



pling with chaos in a multiplicity of modes. An experience always requires an affinity or friendship with the enemy or the others as chaotic moments. This implies that beside euphoric, ecstatic, trancy and psychedelic feelings, some instances of depression, quasi-paranoia and stress are also part of the experience of party. All are potentially part of the process enjoyment. However, the series of Turner's concepts cannot deal with the process of resistance and resilience within the passage from/to chaos. These concepts are still too static for a proper encounter with chaos. It is not necessary to turn back from chaos to the order of everyday life; a certain resilience is always embedded within the everyday. Resilience as resistance is thus aimed at the initial state or original condition that is retroactively called everyday life.

Instead of such concepts of the liminoid and liminality, one should prefer the use of the notions of chaoid and virtuality. Unlike the dialectic synthesis within the liminoid, the concept of chaoid borrowed from Deleuze&Guattari calls for a mode of relentless interaction between chaos and cosmos at infinite speed, a chaosmosis: chaos/cosmos/osmosis.<sup>(10)</sup> Everyday life is of course driven and loaded with finite speed. Yet our everyday life is always chaotifying or chaotizing outside of any actual ritual, fête or carnival experience. Within the order of our daily routine, singular chaotic moments flash up. Chaos is immanent to order, and the techno party reminds us that the virtuality of chaos already exists in our everyday life.

In Turner's model of analysis (and potentially for many researchers of party culture as well), there is a need to identify a vulnerable personality: the marginal man, the stranger or discriminated characters, etc. But, rather than vulnerability (in both senses of physics and anthropology), it is a certain resilience that emerges and operates from within the techno party. Resilience has the capacity to both be stable and returning to a prior condition. It is the virtual layer of this reality, and also a resource for grappling with chaos and disorder in the extreme experience allowed by music, specific locations, drugs, performance and dancing. Resilience through rituals such as a party or festival is another form of resistivity in the living world, a return to the (re)source.

This is reason why dance by itself becomes constitutive outside of everyday life. No longer liminoid, it just exists as chaoid. What would dancing be if it did not constantly confront chaos?<sup>(11)</sup> Dancing cannot by itself entirely describe or document the reality of the world. Yet it is able to offer its semblance, its relentless protean being, and open an environment in which participants get absorbed in the depth of beats of tracks and come to envision a singular and incomparable meaning. Dancing allows us to put in a form something non-articulated in language yet intensively perceived, an un-nominated sensitivity. Insofar as dance is an expressive embodiment, it is not merely imagined in our mind. It constitutes itself materialistically. A dance without choreographies becomes then a vital moment induced by repetitive beats. This singular event does not emerge by imitating the reality of the living world but by affording simulacra of it. Dancing might happen without any music as such, but no dance is possible without refrain of rhythms. Language retains the operation of articulation that can cut and frame the living world into certain 'forms' by a given grammatical regulation and verbal expression, but dancing grasps and comprehends the living world in an entirely different way.<sup>(12)</sup> Whether there is a choreography or not, the logic is the same. A dance is the articulation (of cutting, connecting and framing) of the world by another way-yet provided with potentials for signs-of articulation of the world.

A dance makes us (dancing subjects) approach to and identify with, things and objects. Through dancing one becomes inanimate objects and things suffused with sensitivity, affection and emotion. These objects assume a sensitivity despite the inanimate character that defines their materiality. To a certain extent this is a metaphorical statement. No longer is posited a privileged position of human in this context. During dancing human agencies are posited in the horizon of objects. This experience has nothing to do with objectification or reification in the traditional sense of philosophy. Rather in a sense, dancers as participants of a techno party are envisioned as artists or performers by playing with media ecology or organic cosmology.

As already remarked, 'becoming both machines and objects' is the quintessence of the techno party (and potentially all scenes of ECDM). As Deleuze & Guattari have stressed, the concept of 'becoming' has nothing to do with imitation, mimicry and metaphorical imagination. In the open air party in particular, one feels the emergence of inter-objectivity among the living environment by dancing rather than mere social inter-subjectivity. The whole ambience is lived as the omnipresence and permutation of rocks, winds, birds, forests and elves. Ambient music relies on a similar dynamics of chaosmosis experienced in dancing.

As John Cage realized in his experiments in an anechoic chamber, there is no such thing as silence. Silence always fails to exist, because there are always some tones and sounds in any kind of silence. Cage elucidated the meaning and definition of silence by listening to tone from his own heart. The same holds true for techno tribes who feel the air pressure from sound systems as if it came from the wind. Silence is embedded in the living world as such and it is both parallel to and a virtual aspect of tones and sounds. Our living world is given as murmurs and twittering from within.

As a tentative conclusion, this essay proposes the concept of DJ as generic intellectual. Because DJs (and crowds of techno tribes as well) are always moving, digging and drifting in the transversal process of music genres.

Adhering to genres when enjoying ECDM is euphoric and vain. Music in this scene is always transversal to/within genres. There is no border in itself, and a given track might be evaluated as both good or bad. What criterion can we use then? This is a very challenging issue. A critical discourse in fact makes its own cutting edge effect by eschewing over-generalized distinctions in terms of genres. However, even if music lovers are beyond genres, it cannot be denied that genres and categories facilitate a certain navigation for audiences and listeners. For example, casual explanations are always whispered on the dance floor: 'It sounds like House' or 'This tone of strings reminds me of Detroit Techno but kick and baseline are very thick like in Psy-Trance', or 'It is Electro flavored like New Wave of 80's with strong beats', 'It sounds like Minimal but in the end tones are getting more closer to Industrial or Electronic Body Music' and so on.

If no one cares for a categorization of genres, how can it be possible to describe and conceptualize the potentiality with which styles and genres are created or invented? The term generic, used in medicine industries, can here help us. Drugs whose term of license have expired are called in the general name. A generic name is a universalized and un-branded name. It is a nucleus from which a new genre can emerge, or a kind of asylum for the process of in-

venting unnamed styles. New methods of music hide themselves in this expressive time-space. Genres in music take a flight or escape into zones without genres. The emergence of unknown genres indicate both the Oneness of the living world and the potential for a multitude of genres through divisions into the two or plural (binary opposition or proliferation of genres). Even though both the world and expressions imply the presence of the One, they actually trans-mutate into a multiplicity.

The generic (for music) as a locus of production of genres is a void offering the occasion to define a new style, a new genre, from which some elements are subtracted as nuclei in order for another universal thing (objects) to emerge. The new or unfamiliar genre gradually approaches the universal by abandoning the proper brand or generic names and claiming its own right for them. A new genre of music consists in the recombination and redistribution of expressive elements and methods by operations of subtraction rather than a mere additional proliferation. The tastes and styles of a genre are compounded with elements subtracted from other genres and induce something new by abandoning all genre names. This is what I call a generic effect. As such, the generic is no longer aimed at the notion of the universal nor nominated as the One but defined as an operation of supplementation. The generic in the scene of ECDM is a kind of asylum for new styles of music or a site for sharing divisions of heterogeneous expressive moments.

The line like 'Don't concern with or stick to genre but listen to the flow of generic in music' must become an imperative of techno-tribes. DJs and techno tribes are potentially set toward the position of 'generic intellectual' each time they are tuned in their sonic installation through a singular event.

After all, power hates and fears Pied Piper, a figure that is actualized in carnival typed rallies (demonstration) and underground techno parties. The whistle of Hameln enabled by media technology is neither the loud speakers nor a tool of propaganda. Vibes and grooves of withdrawal from the society of 'common sense' can be found in dancing with beats and melody or in an ecstatic state of mind. Isn't it the spirit or the affects activated in beats and dances the very core of non-violence that power truly fears, rather than policies or ideologies which prepare for institutionalization in the future? Carnival and party are not instruments for specific politics or ideology but in their very performativity are defined as a certain movement toward a coming or virtual community within our everyday life. Party is a singular event but not a special event. The singular can be repeated in each attempt and experience. Herein dancing spite of (eclipse) of reason, and resilience through rituals, are enacted.

#### notes

- (1) George Mackey, *DiY Culture: Party and Protest in Nineties Britain*, Verso, 1998
- (2) Antonio Gramsci, *Further Selection from The Prison Notebooks*, Lawrence & Wishart, 1995, p148
- (3) Paul Gilroy, *There ain't no Black in Union Jack*, Routledge, 1992, p196
- (4) In his *Grundrisse*, Marx had taken account of the transformation of labor induced by the implementation of machines. The utilization of machines in industrial systems attenuates/alleviates the burden of labor and changes the quality of labor. He argue then that certain communicative and collective modes of intelligence, take place because of the possible extension of usable time. This is what he called 'general intellect', which, in a more contemporary perspective, is comparable with the collective in-

telligence in the era of network technology. See *Grammar of Multitude*, Paolo Virno, Verso, 2004. As we know, the notion of general will was invented by Jean-Jacque Rousseau in his *Social Contract*, to designate a collective will as the ‘sum of differences’ within infinite small particular wills, rather than as a mere addition of particular wills and interests. For Rousseau, society as such must be seen as a kind of fête and spectacle without any actually constructed theater.

- (5) The so called ‘sound demo’ in Japan which begun at the time of the Iraq war and has then been popularized especially after the nuclear crisis that followed the 3.11 earthquake.
- (6) To a certain extent, the same holds true for the ‘crew’ in the scene of Hip-Hop . As for the term ‘generic’, I would examine it more conceptually later in this paper although in relation to a slightly different topic.
- (7) *Global Tribe—Technology, Spirituality and Psytrance*, Graham St John, equinox,2012,p75-6,217-18,298-9,300-2
- (8) Toshiya Ueno, Unlearning Raver, in *The Post-Subcultures Reader*, edited by David Muggleton&Rupert Weinzierl, BERG,2003
- (9) To be precise, both notions should be distinguished each other. It can be relevant to say that liminality concerns some transitions within time-space, while liminoid addresses the strange-ness and outsider-ness in the social position according to the clarification by a cultural anthropologist, Masao Yamaguchi. However, given both concepts have been treated as synonym conceptually by the varied interpretive attempts past 15 years in this field, this essay would follow this current conventionally.
- (10) Gilles Deleuze&Félix Guattari, *What is Philosophy?*, Columbia University Press,1994,p203~208, Félix Guattari,*Chaosmosis—an ethico-aesthetic paradigm*, Indiana University Press ,1995
- (11) This line is invented through a slight revision of one of passages from D&G’s *What is Philosophy?* by modifying the term ‘thinking’ into ‘dancing’ . Ibid,p208
- (12) In his letter to Tatiana (28.2.1928), Gramsci himself warned some dangerous effects of Black music and their dance music on western civilization. But what distinguishes his remark from Adorno’s ‘Jazz-phobia’ lies in his interpretation of music as ‘phenomena articulated by most universal language in the world’. Certainly it quite differs from the Western conventions but it can ‘ transmit rapidly the comprehensive image and impression of the primitive and primal civilization’. It is, he continues, ‘ the language which readily is able to be identified with people and easily transcend from music and dance to the spiritual world’. Antonio Gramsci, Guramushi Serekushon, Heibonsha, 2001, translated by author.

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